



NOW THEN

BETH HOECKEL | PUBLIC DOMAIN REVIEW | POLAR BEAR
A MAGAZINE FOR SHEFFIELD | ISSUE 71 | FREE



NOW THEN

IS A **FREE** , **INDEPENDENT MAGAZINE PUBLISHED IN SHEFFIELD AND MANCHESTER. IT IS ALL ABOUT SUPPORTING INDEPENDENCE IN ART** , **TRADE AND CITIZEN JOURNALISM** . **LOCAL PEOPLE ARE STRONGLY ENCOURAGED TO CONTRIBUTE AND EACH MAGAZINE INCLUDES ARTWORK FROM A DIFFERENT FEATURED ARTIST** .

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EDITORIAL.

It's always a pleasure and never a chore to be back in print after our January break. Hopefully 2014 is treating you well so far. It's treating us very well, because after months of deliberation, re-drafting and team decisions, we have finally rolled out our new design format. As ever, give us a shout if you have thoughts or opinions, but we're really pleased with how it's turned out.

This month we feature a submission from US collage artist Beth Hoeckel. Something a bit different, I think you'll agree. My recommended read goes to Ian Pennington's interview with the Public Domain Review, a website dedicated to showcasing creative and historical work with an open licence, with Andrew Wood's architecturally anthropomorphic piece Talking Tall coming in a very close second.

If you are keen to contribute to the magazine, we want to hear from you. Now Then isn't written by professionals and it's all about reflecting what's going on around us. If you've got something to say, pipe up.

SAM
sam@nowthenmagazine.com

Our world is increasingly unequal, characterised by apathy, disconnection and the interests of the few. We can do better.

Now Then is a platform for independent art, trade, music, writing and local news.

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Anyone can contribute to the magazine both online and off, remotely and in person, in support or in opposition - the discussion is what matters.

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LOCALCHECK

FOOD FOR THOUGHT

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Britain has only about three days' supplies of food at any time. If our import supply chain ever gets interrupted, we're in trouble.

The world food system is more grotesquely unbalanced than the average Western diet. Industrialised farming has devalued food production, separating it from everyday urban realities. The countryside is parodied as a slow yokel backwater. Adverts prefer to show plastic cows and comedy food factories. Even the sainted Jamie Oliver who came to rescue Rotherham from junk food has fled, leaving an empty shop and unanswered calls. Speculators are distorting food prices, huge territories are cleared for export crops to feed cattle, while the food producing global south is malnourished. Let's get down to basics. Food production, surely the most important human activity after securing a water supply, is rotten.

It's all too easy to farm out alarming fodder like this, then say something cheesy like, 'Looking on the positive side, here's what

interaction of allotments can dramatically improve people's lives and lifestyles. See the Council's website if you want one, but don't be surprised at overgrown waiting lists and rents being forced up by a hardy annual increase of 60%, making them among the country's most expensive. Green City Council? Don't get me started. If you prefer an invitation to join an organic community allotment, look into Ediculture. Grow Sheffield are also keen to help with growing almost anywhere. They map disused spaces with potential. You could find a plot in a backyard or local community centre, or just go for guerilla gardening. You might even be lucky with Land Share, which links unused land with would-be growers.

When bad news is all around, a few scattered allotments and green groups aren't going to change much, are they? An elite of aristocrats and investors own most of the land, money and power. Most people are aware of the larger reality, and soil, plants and animals too, at species-level. Worse still, water scarcity could give the corpse of capitalism a shot in the arm for another market to

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“THE COMMUNITY-LEVEL SOCIAL INTERACTION OF ALLOTMENTS CAN DRAMATICALLY IMPROVE PEOPLE’S LIVES”

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you can do at home – grow your own'. It's not enough, is it? Well, this magazine is all about local grassroots stuff, but also about the big picture. Let's not get lost in our own back gardens. Let's do both.

World-wise Russian families, experienced in crises, own dachas – small second homes out of town with a potato plot, as a getaway and a survival plan. Why not? Here in Sheffield, this month features a flowering of food growing courses, seed swaps and activities (too many to squash in here – see the event listing on the Alt-Sheff website). There's a crop of helpful groups from Grow Sheffield to Heeley City Farm ready and willing to assist. The city is developing a food strategy, and its food festival celebrates good, locally produced ingredients. Don't forget, even buying food from the area helps sustainability, say through veg box schemes provided by the likes of Regather and Wild Star. Grow Sheffield can help with their online map, Sheffield Food Network.

Sheffield has around 3,000 allotments for its half-million-plus population, about five per 1,000 people – slightly higher than the national average, but hardly generous. The community-level social

bleed to death. But the oil-based economy will inevitably stop, and the gears will shift with a bang, either through collapse or recovery.

Green activists get portrayed as middle class, lifestyle-obsessed eco-freaks. But in fact they are effectively social engineers who generate changes in human society. For whatever motivation, they go beyond idle chatter and fear of the unknown. Recognising what's happening and what may be possible, people like these begin experimenting, trying new things out, hard but exhilarating work, while the rest of us go along with life. Only people change things, using only their lives. That's all we've got. How are you going to use yours, from now on?

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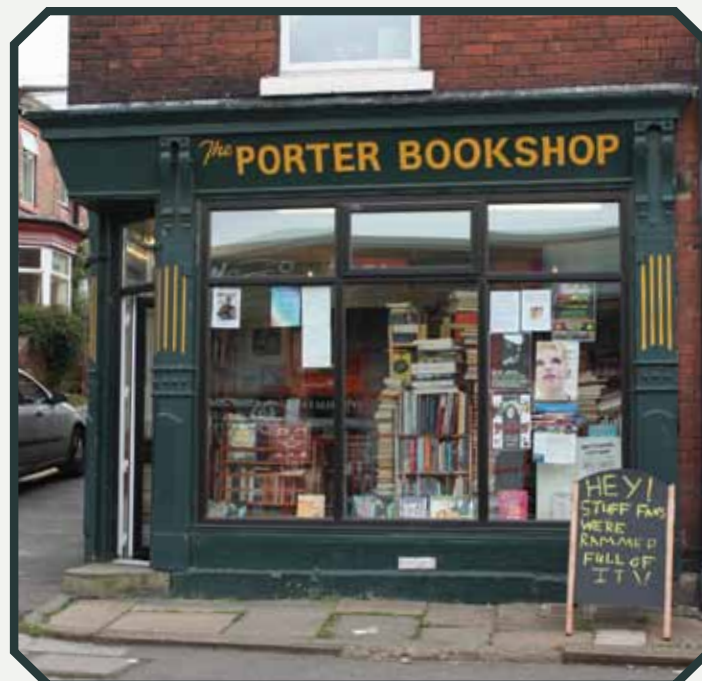
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LIBRARIES

DO LIBRARIES HAVE A FUTURE IN SHEFFIELD?

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In times of austerity, with local authorities struggling with ever decreasing budgets, are libraries worth funding? Whilst Barnsley is maintaining all of its libraries, in Sheffield the future doesn't look promising. The Council is proposing to close 11 out of 27 local libraries, with another five only being partially funded for a two-year period. A consultation on these proposals finished on 10 January, with a final decision planned for mid-February.

Across the city, local community groups have been formed to protest against the closures, with the campaign highlighting a number of flaws in the Council's rationale for a reduced library service. A key point arising from an earlier consultation was the importance users attached to their library being within walking distance. This has been ignored in the Council's proposals, which talk about providing "hub" libraries accessible via a "frequent public transport service" with up to 30 minutes journey time each way. Whether this constitutes 'reasonable access', particularly for younger families and older people, is a moot point.

Neither of Sheffield's two main political parties come out of this well. The Liberal Democrats have been out in force, asking people to sign a petition against library closures. Strangely enough the petition doesn't mention the Party at all. This touching display of bashfulness can only be explained by the not unreasonable assumption that, as the Liberal Democrats are complicit in the savage cuts to Sheffield's funding, it might be considered hypocritical for them to campaign against them. To complete this tale of high ethical standards, those signing the petition unwittingly find themselves on the Lib Dems mailing list.

Whilst the implementation of austerity policies has created genuine difficulties for the Council, the Labour Party's response is lacking in vision or imagination. With less money available the Council has fallen back on traditional models. 'Proper' libraries will continue to be run by the Council. Less money means considerably fewer libraries. The Council's support for working with community groups seems to lack any real conviction or understanding of the sort of third sector partnerships required to provide a viable and sustainable service.

The five community-led libraries will have funding guaranteed for two years only and will be run solely by volunteers. Running a library requires professional training and skills. The idea that volunteers can be trained to offer a comparable service is wishful thinking. A similar mindset is evident in the Council's suggestion that community groups take over libraries threatened with closure without any Council support. This proposal has been put forward even though the Council's own

report states that it is "not a long-term sustainable option". The Council's approach to community involvement feels more like a convenient fig leaf to obscure the level of cuts proposed, rather than a genuine attempt to find new and innovative ways of delivering more with less.

Does it all have to end in tears? The Council is focused on saving money in the short term but the closure of large numbers of libraries will have an impact for generations to come. Once libraries are closed they are likely to stay closed. It's not hard to foresee an outcome whereby the Council antagonises a significant number of local communities by cutting library services across Sheffield. The Broomhill Library Action Group is already actively pursuing the potential for a judicial review of the Council's actions.

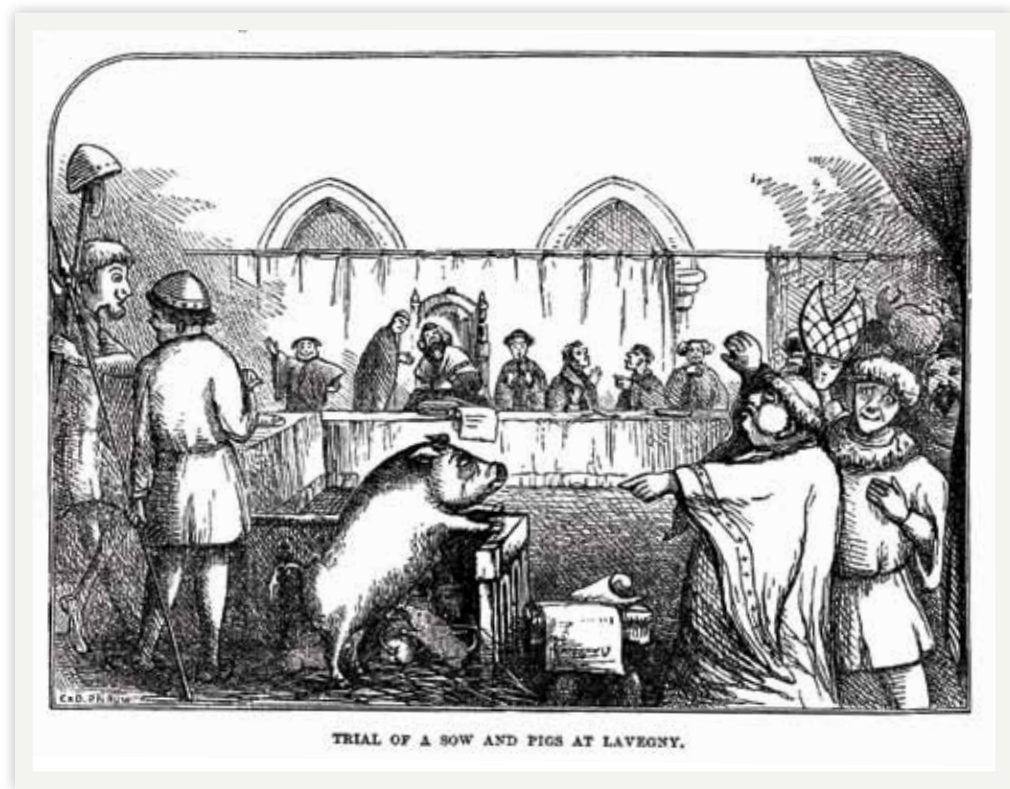
But there is another scenario. The current proposals relegate the role of community groups and organisations to the margins. The alternative is to develop new forms of public and community partnerships which see community groups and third sector organisations as intrinsic partners in developing a local library service across Sheffield. Given that there is a reduced level of funding available for libraries, this budget could be allocated across all of the existing libraries in Sheffield, with paid and trained staff alongside volunteers, local groups and relevant third sector organisations.

In a rapidly changing world, these libraries would have the potential to not only offer access to books and e-books, but to be developed to act as community learning hubs, supporting education and training for all ages and fulfilling a number of wider Council objectives around learning, employment and community cohesion.

A final decision will be made in the next few weeks. There is considerable scepticism as to whether the current consultation with local communities will just be used to rubberstamp existing proposals. The Council has said it believes in "the creativity of Sheffield people". The real question is whether the Council has the creativity to commit to a more equal and meaningful partnership with groups and organisations in the city in order to secure and develop a 21st century library service which Sheffield can be proud of, now and for the future.

David Edwards

facebook.com/sheffieldagainstlibrarycuts



PUBLIC DOMAIN REVIEW

THE PURSUIT OF OPEN KNOWLEDGE

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The internet age has seen a giant database of information created at our fingertips. In many ways we're still learning how and why we should use this resource: for communication, commerce, creation or information? Adam Green has found a way to unlock some of the web's more intriguing secrets by featuring creative and historical works that have an open licence on his website, The Public Domain Review. Here he tells us about his motivations behind the website, his favourite discoveries and the annual Public Domain Day, when at the turn of each year certain works are freed from copyright.

What made you want to begin the Public Domain Review project?

The main impetus was simply to share some of the amazingly strange and beautiful things I was finding in these gigantic

online archives of public domain material. For a long time I'd been into exploring them to find material to make collages with, something I was into for a while. I started a little blog putting up the best of the things I found and then, with the opportunity of some funding through the Open Knowledge Foundation, it was turned into something more substantial. I started writing to academics and writers to contribute articles and then I guess the project was born.

How do you go about finding information and creative material?

Finding the material is usually a process of deep immersion in these online archives – particularly, when it comes to books, in the magnificent Internet Archive – and keeping an eye out for the weird and wonderful buried away. There's also a whole slew of fantastic blogs out there featuring interesting old works, so I'll

often trace the links back from these.

Do you have any particular favourite articles on the website?

A difficult question! I'd say one of my favourites is 'Krakatoa Sunsets' by a writer called Richard Hamblyn. It's a really fascinating look at Indonesia's Krakatoa volcano explosion of 1883, which sent a huge ash cloud out and had bizarre effects on the weather the world over. The article explores the series of letters the poet Gerard Manley Hopkins sent into Nature magazine, in which he describes the strange optical effects and surreal colours he observed in the evening skies of England.

Another favourite is Julian Barnes on when the French writer Maupassant visited the English poet Swinburne and his lover in their French holiday cottage for lunch, an invitation given on the back of the Frenchman rescuing a drowning Swinburne the day earlier. Things got a bit weird at the lunch – including a flayed human hand, pornography, the serving of monkey meat, and inordinate amounts of alcohol – all detailed by Maupassant in a great little story which we had translated from the French especially to accompany the article.

I'm also a big fan of one we had on the strange world of medieval animal trials, a surprisingly common occurrence in Western Europe in the 15th and 16th century. Animals would be subject to full-on human-style trials with legal representatives, all for a litany of bizarre offences, including sparrows being prosecuted for chattering in church, rats for thieving (which actually led to an acquittal on account of a technicality) and, in a more

open is crucial to this. When the digital content is itself openly licensed (ideally dedicated to the public domain) then it allows this engagement from the present to be unfettered by worries about infringing copyright. Artists and writers can re-use or re-mix material to create new cultural objects – a sort of recycling which I see being at the heart of all production of new works.

Which creative material were you most excited to see liberated following this year's Public Domain Day?

In the EU, works fall into the public domain 70 years after the creator's death – so from this bunch there is the works of [jazz pianist] Fats Waller now out-of-copyright which is great to see and also, a childhood favourite, Beatrix Potter. Some countries follow a '50 years after death' rule and they saw a great haul this year, including Robert Frost, Sylvia Plath, William Carlos Williams, Louis MacNeice, Jean Cocteau, C S Lewis and Aldous Huxley. Quite a gang.

Do you think 70 years after the death of the author is too long or short a length of time to wait for information and creative material to enter the public domain?

70 years is too long. I understand the wish for artists and writers to want to build something for their children or family after they are gone, and I think they should have the right to do this, but I think 50 years has it about right if that's the goal. Any longer and it just encourages a whole economy of artist 'estates', which can often do more harm than good when it comes to the work getting the widest possible reach, both in terms of dissemination and also new engagements with the work by a

“ANIMALS WOULD BE SUBJECT TO FULL-ON HUMAN-STYLE TRIALS WITH LEGAL REPRESENTATIVES”

serious case, a pig being found guilty and hanged for the murder of an infant in its cradle.

How do you approach the concept of 'open knowledge'. Is this a project aimed at freedom of information that is widely sought after or do you see it more as the recovery of stories, art and creativity lost in time?

For me, I guess, it's mostly about the latter, but it's a process which relies heavily on the "freedom of information" aspect, as you put it, i.e. the existence of these digital archives which anyone can access. It's the fact that some museums, libraries and so on, have decided to digitise their material and make it open, which allows the process of 'recovery' to take place – particularly when they digitise content somewhat indiscriminately, an approach which leads to the creation of ginormous digital silos of, often unstudied, material, the sheer volume of which opens up the opportunity to find the really strange and obscure stuff, things that have, as you put it, been "lost in time".

I guess it's this "lost in time" aspect which is crucial to a large part of what The Public Domain Review is trying to do, that is to explore a sort of alternative history to the mainstream narrative, showcase just some of the excellence and strangeness of human ideas and activity 'in-between' these big events and works about which history is normally woven. And also, importantly, through always linking back to the sources, we try to encourage others to do the same – to open up in our readers a sense of history which isn't spoon-fed but which is more playful and open to new interpretations and fresh connections or associations. The historical digital content being free and

new generation. There've been some great studies done which show the benefit of works being in the public domain – such as a recent research paper from the US titled 'Do Bad Things Happen When Works Enter the Public Domain?' which totally debunks the three common arguments for long copyright terms: 1) that works which fall into the public domain will be under-exploited, because there will be no incentive to produce new works; 2) that they will be over-exploited, with too many people using them and therefore reducing their worth; 3) and that they will be tarnished, by being reproduced in low quality ways or associated with undesirable things. All shown to not be the case at all.

Ian Pennington

For more about this year's public domain entrants: bit.ly/1eDQ1aG | Do Bad Things Happen When Works Enter The Public Domain: bit.ly/1as7fJI | publicdomainreview.org



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TALKING TALL

I AM A BEACON OF THE FUTURE, OF CIVILISATION

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For many years, as I looked out over Sheffield, the first tall building I'd clock would be the Arts Tower. "There she is," I'd say fondly to myself, whether grinding down the Parkway after a week away or soaking up the panoramic view from Redmires. And I'd remember an architect's words, "If you want to understand who held the power at any time in a city's history, look at who built the tallest buildings."

I can't quite say why I'm so attached to the Arts Tower. Maybe it's just because I live near it, so it's a marker for home when I'm a few miles away. Or perhaps it's something to do with the pattern of lights that shine from the building at night. Is that to warn passing UFOs or are those upper floors home to some really dedicated worker bees?

For such a tall building, the odd thing about the Arts Tower is that its architectural brilliance is really only apparent from close up. You have to approach on foot from Western Bank. Suddenly

imagine them gossiping archly amongst themselves, like the ones in the nursery rhyme 'Oranges and Lemons'. Then, 50 years or so ago came the secular preachers: those stern, idealist lefties at Park Hill and Hyde Park, setting up a permanent picket line and ranting at anyone who'd listen; the Hallamshire Hospital, born frumpy, banging on about the NHS; the blunt-talking blocks of flats offering an alternative to old terraced slums, and the charming, snooty Arts Tower, making high-minded pronouncements about this and that. It's harder to pick out one voice, but there's certainly a hubbub going on up above our heads.

2011. No-one ruins a party quicker than a loudmouth with nothing to say. Unfortunately this has happened to Sheffield just as it has to most other cities, when the power to build tall rests not with religion, academia or the state, but with private finance. "Hey, what's the craic?" booms St Paul's Tower as he butts into the conversation. "Oh, it's him," say the others. They try to ignore

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"NO-ONE RUINS A PARTY QUICKER THAN A LOUDMOUTH WITH NOTHING TO SAY"

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you're looking at this...thing – monolithic and yet full of rhythmic details, dull grey yet shimmering silver. It stands on the very edge of a windswept cliff like some ancient henge, with tiny people scurrying in and out from the ceremonial entrance in the dead centre of its base.

It's a monumental statement by the University of the 1960s. They put their Arts Faculty on their most prominent site, standing high above the city. "Good people of Sheffield," said the Tower, "I am a beacon of the future, of civilisation." You know that's the message, whether you think it reassuring or patronising. The University must think it dated now though, as in the past few years they've built bright young things around its feet to push it backwards and bring it down a peg or two. It's ironic that they did this at the same time as giving the Arts Tower that subtle but expensive facelift. "OK," said the Tower, "Give me the botox if you must, but don't make it obvious. I've got my dignity, you know."

I like the idea of tall buildings talking to each other. Until the middle of the last century, almost all the tall buildings for miles around were churches. The dramatic landscape of Sheffield meant you could usually see about a dozen at a time, and it's easy to

him and get back to what they'd been chatting about, but he's very tall, and he stands completely in the way like that guy who always turns up in front of you at gigs, just as the main act comes on stage. His bluster is cover for his identity crisis. He's bankrolling the Heart of the City, but he knows he's only presiding over its backside. When you're in the Winter Garden or the Peace Gardens, or gurning into the shiny balls in the otherwise desolate St Paul's Square, you don't notice the enormous tower behind you. It has no grand entrance and no relationship with the spaces around it, other than to block out the light. When you're on Arundel Gate, it's just another lump in a lumpy streetscape, totally upstaged by Europe's most interesting car park.

The trouble is, now I can hear the other tall buildings getting bored of trying to talk over and around their unwelcome guest. They're beginning to fall quiet and stare at their feet, and none more so than my friend the Arts Tower. She does have her dignity, for sure, but her facelift reminded her that she was getting old, and she can't be bothered to shout and pout so much these days.

Andrew Wood

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FOOD

SHEFFIELD VEG

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Unless you subsist entirely on a diet of pork chops and offal, you will know by now that Sheffield is a hotbed of vegetable enthusiasts, allotment cultivators, knowledgeable sellers, foraging groups and growing experts. This month we catch up with a selection of movers in the local veg game: Regather, a local co-op who run a veg box scheme; Barra Organics, who recently set up in the new Moor Market; New Roots, who have veg shops on Glossop Road and Spital Hill; Beanies, based in Walkley; and Sharrow Marrow, who have just moved to bigger premises on Sharrow Vale Road.

Could Sheffield ever be entirely self-sufficient?

[Leon, Regather] Self-sufficiency in cities is a myth. As a city we will never be sustainable. We should always try and grow as much food in and around Sheffield as possible, but we will always be reliant on farmers and food from abroad. It's been this way since medieval times.

[Moya, Barra Organics] Admittedly in a global market we are genuinely striving towards an ideal here. That said there are lots of land and resources in and around Sheffield which appear to be under-used and if they got into the hands of some resourceful organic growers we would do what we could to support them to reach new customers.

How do you compete with supermarkets? What's your unique selling point as a retailer?

[Ben, Sharrow Marrow] Our number one aim is to be somewhere that is nice to go to and be. There can't be many people who would claim to enjoy being in a supermarket. But here in the shop we can decorate it however we feel, listen to the music we want and there is more of a chance to talk and get to know people. Secondly, finding fresh, crisp, sweet and probably picked that morning fruit and vegetables is something that the supermarkets will never be able to give to their customers.

[Joe, New Roots] Beside renovations in the Glossop Road shop, recent innovations include the recently piloted bike-powered local and organic veg box scheme, a pedal-powered smoothie maker, a rainwater flushing toilet, the launch of a seminar series in the downstairs Speakeasy lounge cafe area, the New Roots New Rhymes hootenanny gathering, and plans to grow free fresh herbs in the New Roots garden. New Roots is a lot more than just a business.

Where does your produce come from and how do you select producers to work with?

[Ben, Sharrow Marrow] Right now is the time of year when there is the least local stuff on offer. But we still manage to find the best of seasonal imported goods such as Seville oranges, pomegranates, clementines and blood oranges. Of course we will still have the steadfasts of the UK winter fruit and veg, such as carrots, celeriac, parsnips, kale, apple and pears coming to us from farms in Lincolnshire, North Yorkshire and Kent.

[Matt, Beanies] We use other businesses that are similar to Beanies such as Suma. We try and source locally as much as possible – seasonal wherever possible, but you also want to offer a range of products.

[Leon, Regather] Two local suppliers – Sheffield Organic Growers in Moss Valley and Wortley Hall Organic Garden. If needed we also buy from an organic farm and wholesaler in North Yorkshire, Organic Pantry. We select the producers on three points – local and organic and price.

What do you look for in a vegetable?

[Moya, Barra Organics] Sovereignty and seasonality.

[Matt, Beanies] I look for something that will appeal to my customers, so tasty, well priced, interesting and exciting.

[Ben, Sharrow Marrow] Freshness above all else. Firm to the touch and lively in colour. Something that just looks stunning too. "I happen to think the cauliflower more beautiful than the rose!"

Who are your local food heroes?

[Leon, Regather] Huw Evans who set up Sheffield Organic Growers, which is an organic market garden split into five plots that share resources of knowledge in the Moss Valley. Huw was also one of the founders of the Nether Edge Farmers Market.

[Matt, Beanies] Darrell Maryon at Heeley City Farm and Wortley Hall. Not only is he a fantastic grower, but he is also a hugely inspirational teacher.

[Joe, New Roots] Our local food heroes have to be the Abundance crew. They harvest food that grows all over the city that would otherwise go to waste and distribute it throughout Sheffield.

Cassie Kill & Jenny Shaw

newroots.org.uk | regather.net | twitter.com/barraorganics | twitter.com/SharrowMarrow



CHORIZO & SWEET POTATO HASH

Recipe by Sam Walby

Serves 4-5

—
400-500g chorizo, diced
600g sweet potato, peeled and diced
400g chickpeas, tinned
1 red onion
150g seasonal mushrooms, finely chopped
4 or 5 eggs
Chilli, roughly chopped
Olive oil
Thyme, fresh

Set your oven to 200°C. While it heats up, place the sweet potato chunks on a baking tray with a sprig of thyme, a dash of olive oil and a small amount of water and cover with foil. Roast for around 20 minutes until tender. Fry the mushrooms for five minutes until soft. Set both aside.

Next, fry the chopped onion, chorizo and chilli in olive oil for five minutes in an ovenproof pan, then add in the chickpeas, fried mushrooms and roasted sweet potato, mix it up and cook for a few more minutes. Mash up the mixture in the pan, making sure it stays quite chunky, add black pepper to taste then press it down into a hash. The chickpeas and soft potato should help everything stick together.

Cook on a low-medium heat for about ten minutes until it's nice and crispy, then set your grill to high. Break one egg for each diner onto the top of the hash and grill until the eggs are cooked. Serve with rocket salad.

PAPRIKA LENTILS

Recipe by Verity May Henry

Serves 3-4

—
1 onion
1 celery stick
400g red lentils
1 pint of chicken or veg stock (add more as needed)
400g chickpeas, tinned
Paprika (2 tsp smoked, 1 tsp unsmoked)
Smoked paprika
Salt & pepper

This is really cheap and easy – great after a long day at work. I have served it with curly kale but you can just use whatever you have handy.

Finely chop the onion and celery. Add to a pan and slowly reduce with olive oil on a low heat for 15 minutes, making sure they don't become browned. Add the paprika, salt and pepper and mix it up. Cook for around 30 seconds so the onions take on the taste of the paprika.

Throw in the red lentils. Add the stock and cook for 15-20 minutes. Add more stock if needed, and a tablespoon of tomato puree. Drain the chickpeas, scrunch up half with your hands or a fork, then add to the lentils and heat through. Serve with a squeeze of lemon juice, olive oil, chopped parsley and curly kale.

Photo by Sara Hill | Cooking by Freddie Bates

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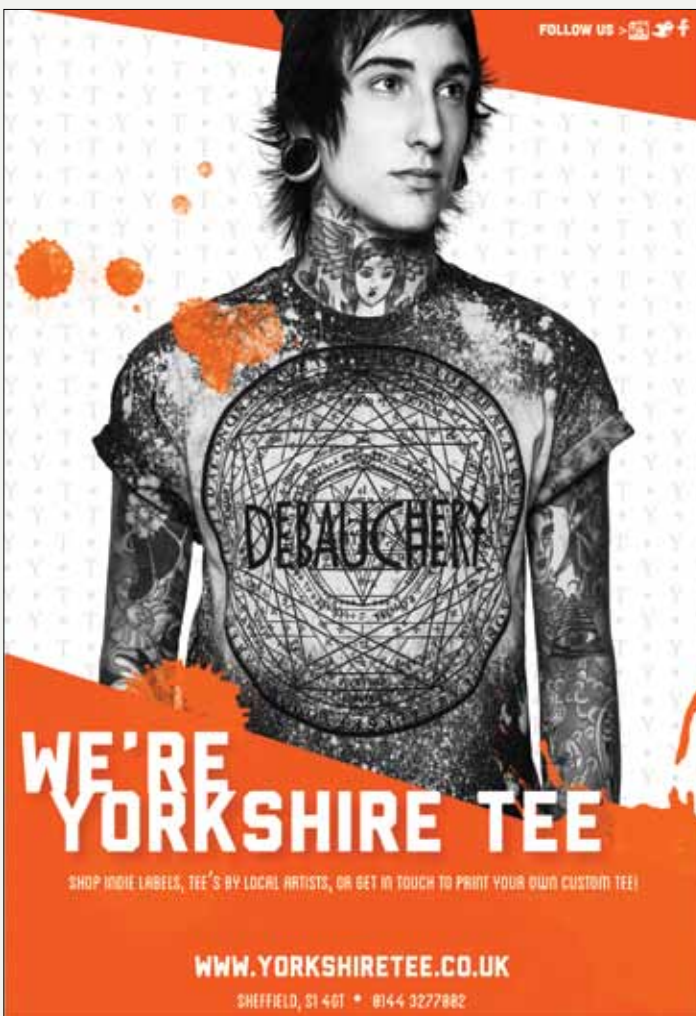
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WORDLIFE

HOSTED BY JOE KRISS

.....

Welcome back to the first print issue of Now Then for 2014. Two poems and a prose piece for you, alongside a pick of literature events to look forward to this month.

I'd like to use this space to say a quick thank you to Matt Black from Signposts (recently rebranded as Writing Yorkshire), who is taking time out from running the organisation to concentrate on other projects and his own writing. Matt founded Signposts back when Sheffield's literature scene was vastly different. He was the first person to bring slam poetry to the North. Hundreds of young writers have been through his writing groups and he's given many their first published poems and others their first paid work. Without him Word Life would still be a pie in the sky idea and I'd be in a dreary office somewhere in London.

Joe



WORDS SPOKEN

6 February / Fitzwilliam & West / £3

An evening of open mic poetry at Fitzwilliam & West brought to you by the University of Sheffield Poetry Society in conjunction with Platform Performance. Proceeds to Cavendish Cancer Care.

CUPIDS IN NOOSES: ANTI-VALENTINES FESTIVAL

14-16 February / Rude Shipyard / Free

It's back! Let the love-sick and loved-up join together to poke a stick of fun at the big commercial beast, with another weekend of music, poetry, comedy, competitions, real ale, cake and anti-Valentines silliness. We're running the poetry competition, so email us or hand in your poems to the Rude Shipyard. The winning poem will be displayed in the cafe and published in the March magazine.

THE SHIPPING FORECAST

20 February / Riverside / £5 (£3 concs)

The Shipping Forecast is at the Riverside this month with its usual blend of stand up poetry, this time featuring Byron Vincent.



Interested in performing or writing something for Wordlife? Contact Joe Kriss at joe@nowthenmagazine.com

Half the Battle

I was standing in the queue of the staff canteen, waiting to order my lunch, when the man in front turned around and nudged me with his elbow.

'Have you been invited onto that new course?'

'What new course?'

He looked at me. He looked a little disappointed.

'You obviously haven't been invited.'

We shuffled along in the queue.

'What is the course called? I asked, trying to be polite.

'Handling difficult conversations,' he replied.

'It doesn't sound that exciting.'

'I don't think it's meant to be exciting.'

'Well in that case, I'm glad I haven't been invited.'

He turned around quickly, and snapped in my face, oddly overweight eyes bulging.

'You're a bloody idiot if you think everything in life is exciting!'

I could feel his spit hitting the end of my nose. I wiped it off with the cuff of my jumper, watched him pay for his food and move off to the far side of the dining room.

I ate my lunch alone. I could see that man I had been talking to. He was now talking to my office manager. She kept looking over at me. She had a concerned look on her face that made me think of the new box of pens and paper clips next to my computer. I looked organised, if nothing else.

I got to thinking of last night and the conversation that I had with my mother.

'I'm so happy for you John, at last you have found a job that you like.'

'Yes, and people seem to like me,' I replied.

'Well, that's half the battle isn't it John, fitting in.'

And she was right, that was only half the battle.

After finishing my meal, I pushed the plate away and wiped my mouth with a napkin. I looked around the canteen. It was very busy. On every table, small groups of people laughed and chatted away. I noticed one man in particular. He seemed rather joyful, a sausage on a fork that he held aloft, halfway between his plate and mouth as he recounted some hilarious story to his fellow diners. There were blobs of gravy on his shirt but he didn't seem to be bothered about it.

I turned and looked out of the window. To any onlooker, I probably looked calm and reflective, but inside I was panicking, thinking that I had just glimpsed the beginning of the end and that I shouldn't get too comfortable. That is what happened in the last job and look how that turned out.

Steve Scott

In the unlikely event of a fire

The magpies may wing from the roof

to the house across the street

and the resident cat will up and fly

out of the window

and the glass overhead will shatter

and spill pieces of itself between

the yellow leaves of books,

and old photographs will burn

black-and-white,

and we will walk across

the floor and commit

ourselves to the flames.

Imogen Cassels

No Connection

For Daniel Morgan, murdered in 1987, and his brother Alistair's tenacious campaigning. Daniel Morgan's case has been mired in secrecy and corruption ever since, and Jonathan Rees has been acquitted of his murder. Daniel was murdered in the car park of a pub called The Golden Lion.

Cameron hired Coulson
Coulson hired Rees
Coulson hired Brooks
Brooks dined with Cameron
No connection

Rees dropped coppers
cash in car-parks
Brooks' laptop and mobile
found dropped in a bin
No connection

Morgan worked with Rees
Told him he'd evidence
the South East Crime Squad
lived down to their name
asked questions
and made connections

So Morgan was asked by Rees
for a quiet pint, to the Lion's den
Found in the car-park
an axe to his head
No connection

Morgan's brother opened a line on Rees
and his Catford cop-shop cronies,
so The Met reached for a choke hold:
five secret inquiries
and no connection

It's all done with smoke and mirrors
Internal Inquiries and legal challenges
unmarked cars and unmarked notes
The envelopes and wheelie-bins
stuffed full of lies
and no connection

Piles of power and cash,
perpetually stacking till they tip
and are swept under carpets
and no connection

And chilled champagne and a nod
at Chipping Norton luncheons
is tepid bitter and a blade
at a North London pub

And no connection

James Oliver

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MILIBAND ANNOUNCES PLAN TO INTRODUCE EVEN MORE BANKS TO SCREW YOU OVER

MILIBAND ANNOUNCES PLAN TO INTRODUCE EVEN MORE BANKS TO SCREW YOU OVER

Labour leader Ed Miliband has announced a policy that will see the creation of even more financial organisations to tell you, 'No, you can't have the money'.

The announcement comes as Miliband seeks to find ways of increasing the competition among organisations whose sole purpose is to deny you access to what is essentially your own money anyway.

"We see it as critical to the ongoing success of the banking sector that new banks are given the opportunity to act like despicable scumbags to people when they really need their help," Miliband told reporters.

"The current banks have had it their own way for far too long, and I am confident that new blood into the sector will help redefine the ways that banks can make you feel like a tiny, worthless piece of shit."

Critics of the plan say that this will merely allow a number of US banks to enter the highly lucrative UK high street sector.

One UK banking customer told us, "I heard that in the US, after they get you to fill in all the forms, and just before they tell you they'd rather set fire to themselves than lend you the money for a new car, they give you a free pen. We don't get anything like that level of service over here, so this plan can only be good for the UK consumer."

Banking organisations from all over the world are expected to bid for the right to fleece UK customers when the Miliband-led fire sale begins.

Several Italian families have also expressed an interest in offering lending facilities to UK customers. The Labour leader is said to be considering an offer that is "too good to refuse".

SCIENTISTS DISCOVER 'CHIMNEY' MISPRONUNCIATION GENE

Cambridge Scientists believe they may have discovered a genetic defect that makes some people say 'chimley' instead of 'chimney', according to a study published in the journal Nature.

Researchers at Cambridge University made the chance discovery while working on a cure for bowel cancer but it's hoped it may help millions of households across the UK where one or more family members is unable to correctly pronounce the familiar rooftop feature.

For years it was thought that people who persisted in using the term 'chimley', despite constantly being corrected, were simply being obstinate and too proud to admit an error. Now, according to this latest research, it seems the condition may be genetic.

Peter Henley, one of the scientists who made the discovery, told reporters, "We had an idea that chimney mispronunciation might be genetic because it appeared to run in the family. If the mother or father was mispronouncing the word then children would tend to exhibit the condition too."

"By being able to identify the chimney gene we've been able to prove that link."

It's hoped the discovery may shed some light on the mispronunciation of other words, such as 'skellington' and 'absolutely'.

It has also rekindled hopes of finding the Jeremy Kyle gene, the gene responsible for making people want to humiliate themselves on daytime TV.



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BETH HOECKEL

FOUND IMAGES AND COSMIC LANDSCAPES WITH BALTIMORE COLLAGE ARTIST

.....

Beth Hoeckel is a collage artist based in Baltimore, US. We've had our eye on her for a while, so it's great to finally feature her abstract, cosmic and absurd constructions, lifted from the pages of old books and magazines. I spoke to Beth about her inspirations and approach to collage.

Why did you start creating art and what brought you to where you are today?

I don't remember why because it was so long ago. I had a sketch book at age 3 or 4. I went to an art school for high school and the School of the Art Institute of Chicago for college, so back then I knew it was something I wanted to do. However, I then spent several years in professional limbo because I didn't think it was possible to 'be an artist' for a living. Then one day I realised that it is actually possible so I went for it.

What is your working process when starting a new piece?

Generally I look through piles of materials and get in a mode of searching, then placing and rearranging, and a lot of cutting obviously. I put things together that speak to me visually but they also have to work conceptually, so it can sometimes take a long time.

What inspires you to create and where do you source your materials?

So many things inspire me in day to day life that it is hard to pinpoint anything in particular. Mostly looking through old books. I go through them for the pictures, but often end up reading a lot of it, especially in history or educational books, so that is inspirational I guess. Also, cutting with scissors, which I find meditative. All my materials are from old books, magazines and other publications. The main criteria is that they have to be vintage. I get those mostly from thrift stores and used book shops. I've gotten a lot for free from people who are getting rid of stuff.

Do you have a lot of unused materials that you hold onto until you can find a use for them?

Yes, way too many to keep track of. I wish I had a whole warehouse full of tables so I could lay them all out and be able to look at them all together.

How has your approach changed over the years?

I think now I am just more sure of what I want and more confident in my decisions. Those are qualities that only came from a lot of years of experience and trial and error. I find myself returning to a lot of old styles and melding them with new ones. It all goes in a cycle, so though some things change I am also often revisiting and refining a previous approach.

What themes do you always return to in your work? Family, nature and the cosmos seem to be quite important.

Yeah, those are definitely recurring themes. As opposed to family, singular figures are often in there and are sometimes just body parts instead of a full person. I'm also drawn to mountains, plants, gems and turbulent skies. I rarely use themes like technology or machinery. It's usually nature.

Do you do much commissioned work, and is it difficult to stick to a brief when you're working mostly with found images?

Yes I do and yes it is. Some are more open to letting me in-

"I DIDN'T THINK IT WAS POSSIBLE TO 'BE AN ARTIST' FOR A LIVING"

terpret things myself and some are alarmingly specific with what they want. Luckily I have such a large variety of imagery at hand after years of collecting. I rarely have to try to find something online, but once or twice I have had to.

What are you working on at the moment?

I am working on several illustrations for a book (not my book), and on getting my studio more organised and streamlined, which is dull and stressful but necessary.

Good advice you wish you'd been told earlier?

I wouldn't say it's that I wish I'd been told, more that I wish I had listened. Mostly simple things like 'save your money'. I wish someone would have forced me to do that a long time ago. And things everyone hears like 'be yourself' and 'follow your dreams' - as cliched as those sound, they are true. But most people learn on their own terms, no matter how much advice they are given.

Sam Walby

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Friday 14th: Huw Williams and Maartin Allcock -
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Thursday 20th: The Fates Acapella band. £TBC

Saturday 22nd: Wagon Wheel Media present, Dave Woodcock & The
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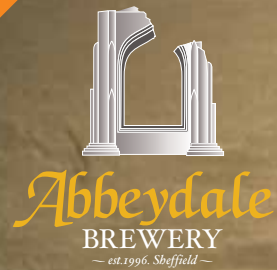
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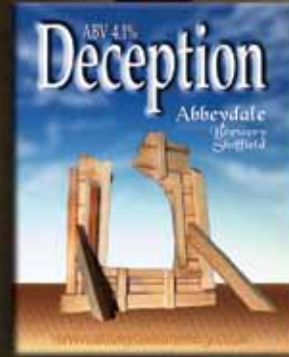
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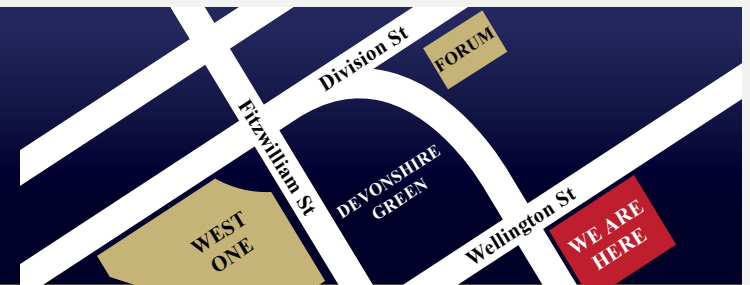
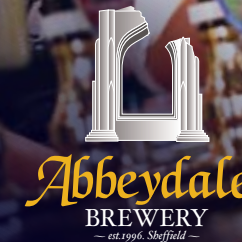


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SOUND

CONTEMPORARY CLASSICAL MUSIC IN SHEFFIELD

.....

The contemporary classical music scene in Sheffield and other local cities is, I sometimes think, possibly the most underground arts scene there is. Whilst abstract art exhibitions, modernist theatre and improvised comedy events thrive to differing extents, behind all this there are pulsing, energetic and creative groups of composers and musicians making music that is thought-provoking, boundary-pushing, sometimes beautiful, sometimes harsh, but ultimately the most original and exciting thing you might hear all year. But whilst the classical music mainstream performs the same small number of pieces again and again, the local contemporary scene plays to far smaller audiences than it deserves.

Let's pause while I pay you a compliment. The average Now Then reader – in my mind, at least – is a discerning person, interested in new and exciting things, willing to try something different. So read on, find out what's happening locally in the next few months and hear something you've never heard before. I've been speaking to Sheffield-based composers collective Platform Four and the new Manchester-based music ensemble Sounds of the Engine House.

Platform Four was established in 2011 by a group of composers tired of working alone and seeking some strength in numbers. A loose ensemble of friends has grown around the group to perform their music and they have built some exciting collaborative relationships with other artists. Notable amongst these are Ffin Dance from South Wales, who have commissioned new music from Platform Four and performed alongside them, as well as Sheffield sculptor Gillian Brent, who produced live art in response to improvisation from the composers.

Chris Noble from P4 explained, "To begin with, she seemed to be responding to our music, but by the end, it was us responding to the sculpture she created. Both the music and the sculpture were intrinsically linked in a way none of us could have planned at the outset".

Recently they performed all of JS Bach's ever popular Brandenburg Concertos over three nights of music, with their own works inspired by Bach's masterpiece linked throughout the movements. I made it to two out of the three and was overwhelmed by the ingenuity, courageousness and above all beauty of the music I heard. Though I've been to new music concerts many times before, as an audience member and performer, I find I never tire of the excitement of a premiere – the knowledge that no-one has heard this music before, that anything could happen.

Manchester's Sounds of the Engine House are currently touring a Sound and Music sponsored programme inspired by cities, architecture and urban environments. SOTEH is a small ensemble consisting of oboe, clarinet, cello, percussion and voice. Alongside music by some more established composers, the ensemble's three in-house composers have all contributed pieces, including Eve Harrison's 'The Tin Man and The Mirror', a music theatre piece inspired by the discord between old and new buildings, 'Keeps Spinning' by Steven Jackson, a fast-paced, vibrant piece driven by complex rhythms composed after watching timelapse films of cities being built, and 'Revolution' by Ben Gaunt, inspired by a love of steampunk and Victorian machinery. They'll be performing at Sheffield University on 10 March.

Both groups are proud of their DIY entrepreneurial spirit and, though they do occasionally receive money from outside bodies, they are coming from a position where their own drive is enough to make things happen. But small audiences are a continuing frustration. Both groups are taking steps to make their concerts as open, welcoming and accessible as possible. People I speak to often worry about classical concerts being too formal, when in fact they're anything but. SOTEH are increasingly taking their events out of typical concert venues and programming late night events in bars and cafes which are far more affordable than more mainstream classical events. Since 2013 P4 have operated on a 'pay what you can basis', so if you're hard up you can see the whole thing for free.

Both groups were aware that the biggest barrier for many people to contemporary music was simply fear – of not liking the music, not knowing what to say, not 'getting' it – but both hope to find people willing to take a risk. Chris from P4 pointed out that every composer's style is different, so there's a huge variety of music to hear. And with the composers present at the concerts, you can always talk things through with them. Ben from SOTEH summed it up, "Not liking it doesn't mean you don't understand it. Just close your eyes, listen with an open mind, see what images come to you and revel in the joy of sound."

Ben Eckersley

soundsoftheenginehouse.com | platform4composers.co.uk
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.....

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It's a cold January night in the underground caverns of the University of Sheffield and a crowd gather to witness local-lads-done-good 65daysofstatic blast out stunning soundscapes with their fantastic blend of electro-glitch-rock madness.

Support comes from Thought Forms, a drone grunge trio that manage to smash through the wall of sound they create, sending wailing vocals and squealing guitars off into the growing crowd.

Currently touring their latest release **Wild Light** with an utterly jaw-dropping live display, 65days open with the gloriously titled 'Heat Death Infinity Splinter' – a song as bombastic and insane as its title suggests and a fantastic opener to what becomes a sublime gig. From start to finish the group throw themselves joyously into a perfectly crafted mix of old and new, beautiful and wild.

Blasting strobes and spotlights silhouette the frantic band as they bounce around to 'Dance Dance Dance', which transforms the crowd into a grinning sea of flailing limbs. Dotted between more recent offerings of electronic euphoria such as 'Prisms' and the gorgeous piano riffs of 'Sleepwalk City', some older and mel-lower tracks give the set list a nice diversity, drawing songs from almost their entire discography. They add in all the favourites, with 'Radio Protector' and 'Retreat! Retreat!' drawing massive cheers from the packed crowd, and finish with an encore of two early songs that still sound new and exciting – the raw power of 'I Swallowed Hard, Like I Understood' and the beautiful, gentle bleeps of 'AOD'.

It's this kind of persistent innovation that makes the band so great. Their live performances are always breathtaking and tonight was no different – from start to finish, a showcase of how honed their craft is. With five studio albums and more side projects than you could shake a sine wave at, 65days don't look like they're slowing down anytime soon. This band is unstoppable.

Alex Adams

DAN LE SAC VS SCROOBIUS PIP

23 JANUARY
PLUG

A freezing Thursday night in Sheffield didn't stop leagues of fans from making their way down to Matilda Street, all because of a couple of bearded guys in baseball caps. You may wonder what's so special about them. Quite simply, something works. It works so well that within a handful of years they have gone from playing small close-knit shows to performing in big rooms in cities across the country. Refusing major label backing and staying independent doesn't seem to have mattered much.

Sarah Williams White opened up with some sultry and passionate vocal work, while the second support slot of the evening was brilliantly powerful young poet and rapper Itch. Sporting a giant baby head, his DJ hammered down heavy bass grooves. Performing new track 'Life is Poetry', I was impressed by Itch to the point of fandom.

It was about 9.20pm when the stage went dark and the booth DJ halted his filling ambience. The room had grown packed over the course of the first two acts and the atmosphere was tense. Some beats began and from the near pitch black stage came the familiar voice of Pip, an introduction to the set. Then with a whoosh of lighting and smoke, amidst the eerie glow of a darker shade of purple, they kicked off proper.

Instantly the crowd livened, the heavy sounding flow of the first two tracks making people move. Scroobius commented on how impressed he was with the mosh pit but reminded everyone to look out for each other. Top bloke.

There was plenty of interaction from Dan and Pip, giving us a true sense of their personality that isn't there on their studio albums. Bringing out both supporting artists to help on a couple of tracks was a great way of introducing their talents and making people pay attention. A complete mix of material in era and feel, and a great night out.

Rowan Blair Colver

HONEY BEE BLUES CLUB

17 JANUARY
BAR ABBEY

Bar Abbey is located in the basement below the Abbeydale Picture House. Small but not cramped, with a no-frills stage setup, it is one of Sheffield's oldest blues venues. The Honey Bee Blues Club is the design of Martin Bedford, local artist, musician and promoter.

The Early Morning Sheiks play a strange but intriguing selection of ragtime, blues and old-time pop on strings, cans and kazooes as the quickly amassing crowd shuffle into the subterranean bar. It truly is a mixed bag – a surreal congregation drinking the Honey Bee Blues pale ale and eating three bean burritos on paper plates, soundtracked by the occasional ukulele solo.

By the time the Sheiks have played their last song, the bar is at capacity. People without tickets are turned away and it's the turn of Tom Matthews, a one-man blues act with a Telecaster and a contemporary style whose genesis is somewhere between The Black Keys and Cage the Elephant. Tom plays skilfully, with surprise changes in tempo and riffs that are firmly rooted in the genre. His up-to-date cover of 'Folsom Prison Blues' is a particular standout. Amongst the covers, Tom plays a few of his own, displaying promising confidence and a distinctive style.

The M&J Blues catalogue covers a broad spectrum of rock and roll, rhythm and blues. Powerful, resonant vocals accompany a blend of acoustic and electric guitar that add authenticity to the father and son duo's performance. A great rendition of 'You Never Can Tell' is followed by an instrumental cover of 'Voodoo Chile', with no lack of improvisation from both guitarists.

The Mudcat Blues Trio play a suitably loud and impressive headline slot. Technically brilliant as performers, they have a relaxed chemistry with one another and the crowd. The night ended with a heavy, fast-paced blues rock crescendo, made more intense by the intimate nature of the venue, with its low ceiling and shabby decor, packed from wall to wall.

If the grand opening was a sign of things to come, the Honey Bee Blues Club is setting a high standard for live blues and rock nights in Sheffield.

Owen Priestley

LISTINGS

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.....

Hello February. The month that most of you sober sausages finally give in to the sweet temptation of booze and batter your liver into a paste after going dry for the whole of January. We're here as your enablers. There's plenty going on this month to wet your whistle to as well.

FOCUS

11 February | Film Pool | Free

Filmmaker? Want to be around those that make film? Got an idea but need a kick up the backside to make it? That's what these guys do. There's normally ales and tales of glorious times afterwards.

DAVID O'DOHERTY

12 February | City Hall | £15 adv

Well known for combining his comedic performance with tunes played on his mini electronic keyboard, David O'Doherty plans on fixing everything with his brand new show called David O'Doherty Will Try To Fix Everything.

LSS 7TH BIRTHDAY

14 February | Yellow Arch | £10 adv

Liquid Steel Sessions celebrate their seventh birthday with Flowdan, Kahn & Neek, Gordon Sound, Checan, residents and more.

A.SKILLZ

14 February | Harley | £4 adv

The funkiest beat breaker and ultimate party master Mr. A.Skillz hits up the intimate Harley setting for his first Sheffield show in quite some time.

YOUNG PECULIAR

15 February | Penelopes | £3 OTD

IYKOS presents a night of music, dancing, drinking. Also on the bill are Fletcher Dervish Band, If You Kept On Spinning and DJ Wyatt.

FAWN SPOTS

20 February | Bell Jar | Free

Fantastic new venue boasts yet another sterling line up of bands and the bubbliest DJ around – DJ Jacuzzi! Hot tubs and warm baths beware. This guy will do you in.

PEACE IN THE PARK FUNDRAISER

21 February | Riverside | £4 adv

Renegade Brass Band, Balkan Bandits, Bongo & The Soul Jar and the man, the myth, the legend Carl "On Fire" Watkins can be found simultaneously performing and raising funds for Peace in the Park 2014.



ECCENTRONIC RESEARCH COUNCIL

MAGPIE BILLY & THE EGG THAT YOLKED *Desolate Spools*

Following on from 2012's conceptual debut **1612** Underture, which took the 17th Century case of the Pendle Witches trial as its basis, this curious electronica project uses more familiar themes of suburban alienation and paranoia for the follow-up.

Subtitled 'A Study of the Northern Ape in Love', "resident broken hearted, bitter and spiteful ape on the verge of a nervous breakdown" Adrian Flanagan (Kings Have Long Arms) and "synth Yoda" Dean Honer (I Monster) have this time blended kitchen-sink commentary with dark satire to tell the story of Magpie Billy, a social drinker whose main pastime is "getting into arguments down the local after a few pints". A perpetual "shed dweller", Billy's growing alienation from his wife is not helped by the constant presence of a formidable magpie perched outside their house, who gradually begins to impose on his life in ways he never thought possible ("Magpie, magpie, bird of my nightmares...")

Narrated by Maxine Peake, this Edgar Allen Poe meets John Cooper Clarke tale is married to whirring wonky pop and stark electronic rhythms, with Peake's Lancashire vowels drawing comparisons with mid 90s synthpop black comedians Dubstar. 'R.E.S.P.E.C.T. (This Bird Has Flown)' and 'M.B. Motorcycle Enthusiast' border on horror soundtrack territory with eerily disquieting keyboards and 'First Foot On The Misery Ladder' will leave you feeling queasy with its fairground organ.

But the album ultimately emerges as a story of triumph over adversity – real or imagined, it's never quite clear – and the baroque musical theatre retains a hint of levity throughout. Flanagan himself says the album "touches upon the universal need to be loved but simultaneously left alone", and the final result is oddly touching, with the emphasis on 'odd'. You're unlikely to hear a more eccentric and engrossing album this year.

Jordan Cullen



SIEBEN

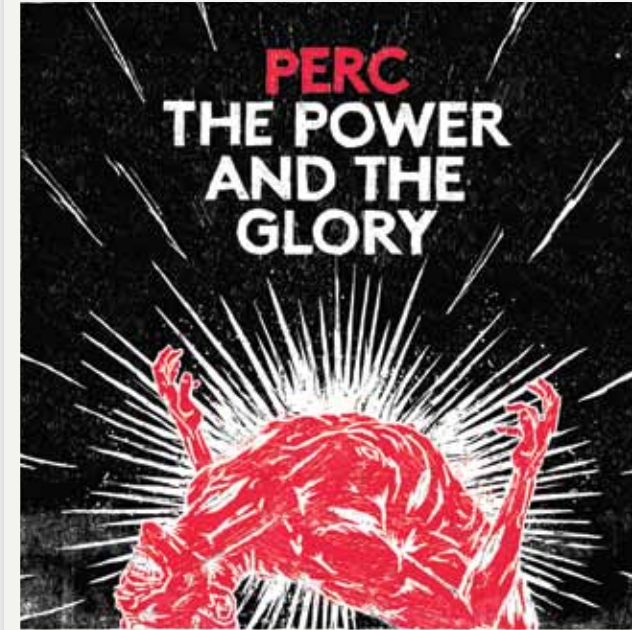
EACH DIVINE SPARK *Redroom*

Never shy of a little hard work, Matt Howden – the finest violinist and melody looper in South Yorkshire – kicks off his 2014 with his eleventh recording album. Under his stage-name Sieben, Howden's latest 12-track was recorded live in analogue at his favourite underground venue Club 60, bringing each track to life in a way which can be lost on a studio album. With several other projects absorbing much of his time, including recent venture RASP with cellist Jo Quail, the steadfast workaholic has assured friends and fans that his personal project and life-blood Sieben would never be left behind. The release of **Each Divine Spark** proves that Howden is truly a man of his word as this could well be his best music to date.

Opening track 'Born from the Ashes' immediately draws interest with a slow build of tension as the looping layers of delicate strings come to a passionate climax in the dying moments of the track, ready for a more haunting use of vocal looping to swoop in during track two, 'She Is There'. The harmony of the backing vocals adds to the charm and theatrics of the song. A little further through the album the tempo picks up, with some stronger beats and catchy rhythms. 'The National Anthem of Somewhere' and 'Jigsaw Chainsaw' are both tracks that get you moving, whilst retaining the signature lingering essence of Sieben.

Another completely engrossing and absorbing record from this incredible artist. Matt manages to tell stories and produce a theatre from every aspect of every track. The raw and organic energy captured in the removal of over-editing is an admirable change of direction and I hope to see him continue in this vein. I highly recommend eyes are also kept peeled for the release of RASP's live album in the not-too-distant future.

Tasha Franek



PERC

THE POWER AND THE GLORY *Perc Trax*

Anyone got the number for a good small claims lawyer? My laptop's completely ruined from water damage, I'm soaked to the bone and on the brink of hypothermia, I've developed intense agoraphobia and am afraid to step outside my house, and it's all Perc's fault.

What's more, I'd wager I'm not the only such victim out there. For, as I type this, I'm huddled up in a foetal position in the shower, blasts of purging cold water crashing down on my bowed head as the sound of 'Rotting Sound', the opening track to London-based Ali Wells' second full-length **The Power & The Glory**, drills its brutally unforgiving burden of paranoid terror in to my all-too-human brain tissue. Think you'd fare any better upon plugging Perc's monolithic dystopian nightmare into your unsuspecting ears? No, you're wrong.

Even if you manage to navigate the first track without dropping to your knees and raising your despairing palms towards a clearly merciless god, by the time album closer 'A Living End' breathes its last, fretful breath, there'll be a part of your soul that will forever be a dense layer of black – the colour of Nina Simone's true love's hair – but don't worry, because after this you won't except don't worry, after this you won't be experiencing true love any time soon.

Most troubling is that, while in any normal circumstances no sentient being would subject themselves to such torment, it's nigh-on impossible to tear yourself away. Perc guides us through a bitterly clinical factory, where they presumably specialise in crushing hopes and dreams on an industrial scale, and the resulting record is a brilliant example of techno at its most captivatingly brutal. Now someone please pass me a towel, and Perc, I'll see you in court.

Jack Scourfield



WILD BEASTS

PRESENT TENSE *Domino*

Wild Beasts' entrance in 2008 with their charismatically ostentatious debut **Limbo**, **Panto** reminded the country that there was still musical life outside the hackneyed stock of the last decade's landfill indie scene. Innovative and idiosyncratic, the Kendal four-piece's intricately woven guitar parts lay comfortably between polyrhythmic percussion and vocalist Hayden Thorpe's thespian delivery. Widely acclaimed follow-ups **Two Dancers** and **Smother** toned down the extravagance but maintained a modern and enduring quality, acknowledged by the former's nomination for the Mercury Music Prize in 2010.

They return this month with **Present Tense**. The trademark quality still remains. Thorpe's falsetto is effortlessly complemented by partner vocalist Tom Fleming's deeper and more restrained register on 'Nature Boy', while unique drum patterns that sound like they've been taken apart and rearranged appear on 'A Dog's Life' and 'Daughters'. After taking a year out from touring to conceive the album and replacing long-time producer Richard Formby, the result is much more electronic. Synthesizers replace guitars on many tracks, working efficiently on 'Simple, Beautiful Truth'. But this shift in production doesn't have the same appeal on others, particularly opener and lead single 'Wanderlust', which lacks the depth the band are clearly capable of achieving.

Those moments that do provoke an emotional response, such as 'Sweet Spot' and the melancholy 'Pregnant Pause', remind the listener that while some of the quality may have been compromised by the turn towards a more electronic sound, this band are still definitely worth investing time in. The resurgence of innovative British bands over the past couple of years has marked a shift away from tired, post-Libertines indie rock, and Wild Beasts look set to continue this trend.

Aidan Daly



Photo by RJ Fernandez

POLAR BEAR

IN CONVERSATION WITH DRUMMER SEB ROCHFORD

.....

Polar Bear are a contemporary experimental jazz band based in London. With four albums under their belt, including the critically acclaimed *Held on the Tips of Fingers* and *Peepers*, they are now poised to release their fifth, *In Each and Every One*, next month on The Leaf Label. Loosely associated with the F-IRE Collective and with former punk-jazz outfit Acoustic Ladyland, Polar Bear are one of the freshest and most challenging bands in the UK today. I spoke to drummer, songwriter, producer and all-round talent Seb Rochford, who was taking a break in the US before the band's upcoming UK tour.

What are you up to at the minute?

I'm just in the desert. I've been doing a bit of editing on some Polar Bear stuff with this singer. I've borrowed a drum kit from someone as well so I've been practising a bit. But mainly just been walking around in the desert. Just me and my girlfriend.

The new album is out in March. Tell me a bit about the writing and recording. I know with *Peepers* you recorded everything very quickly.

I think the recording was actually shorter than *Peepers*. We did three days instead of four days, but we rehearsed a lot more before, and I spent a lot longer doing stuff after, putting the

album together.

What sort of techniques were you using this time around?

It was kind of the opposite of what we did last time. With the last album there were no headphones and we were all in the same room. But this time we used headphones and everyone was in a separate room so I had complete control over the sound. I put the drums through a 70s distortion pedal, the toms and bass drum through some effects. And then I gave the guy Sonny, who was recording it, his own channel and said to him he could do whatever he wanted on it, but I wasn't allowed to hear it until afterwards. So when I got back to my house it was a surprise.

Did you write scores for all the songs or were they memorised by the band during rehearsals?

Yeah I write parts out for everyone, apart from John [electronics]. Sometimes I just communicate to John what I want. For one track I made a little demo on my computer and sent him the sound to give him the idea. I did try that once with a band – recording the tune that I'd written and asking them to learn it by ear – but they all just wrote parts out for it. We just adapt as we rehearse – play around with it and see how it goes.

John played guitar on *Peepers*, but I didn't notice any on the new album. Was that a joint decision, for him to focus on electronics?

It was something we both thought of at the same time actually. So it worked out well.

Well it is his specialist subject. That and the mandolin. One thing I always notice about your playing on record is that it's

That reminds me of Robert Fripp from King Crimson. He didn't want any cymbals on *Discipline* because he said they were interfering with the frequencies of his guitar.

Yeah, the cymbals that I've made with Matt – the idea of them is that they occupy less frequencies. They're quite short, so you hit them and get the impact, but there's no 'washing', which is generally what my cymbals do, so it's quite a different thing for me to try.

Your Open Souls project with Ranjana Ghatek and Jason Singh went down really well. How did that come together and was it a challenge playing with a beatboxer?

It's the same thing with Jason – I have to pare my beats down a bit and use the drums in a different way, because he's doing drums as well. It's about creating something together. I love playing with Jason. I know him through Ranjana. I was just having a jam with him at my house, and Ranjana came round. As she came in Jason gave her a mic and we started jamming and recorded it. We just spent about three days eating food and playing, and then we did some gigs. I think we'll record an album in February or March.

Is it hard juggling so many projects? Do you ever write something and save it for a different project?

If I write a piece of music I write it for a specific thing, but I don't just sit there and write. Things just come. I'll just start hearing something in my head. I'll think about something that I want to write, for Polar Bear or whatever, and then at some point a tune will come that will fit what I'm thinking. I don't really under-

“THINGS JUST COME. I'LL JUST START HEARING SOMETHING IN MY HEAD”

really understated. Are you conscious of not overproducing the drums and pushing yourself too high in the mix?

I've never thought about that. I just mix it to what I hear, I guess. Quite a lot of time with Polar Bear the drums are the last thing I'm thinking about. With this album, because of the electronics, I felt like I needed to pare my stuff down, so me and John were creating one rhythm together. So I think some of my parts are sparser. I think with my own band I probably play less intense than if I'm playing in someone else's band, like Shabaka's band [Sons of Kemet].

I was going to say that actually – that your playing on the Sons of Kemet album *Burn* is quite all-out. Is it nice to have those project that are a bit more straight up?

Yeah definitely. I just like playing drums in different ways. But if I didn't have a band where I'm able to do that I think I would really miss it, because that's how I started playing drums – playing hardcore and death metal and grindcore. So I feel like it's a part of me that needs to be there somehow. When you play that music you never forget the feeling of it and it's quite a good feeling.

I think another thing is you're not constantly on your ride cymbal in the classic jazz style, so the listener isn't being reminded that 'this is jazz' all the time.

Actually, for this album I made the decision not to have a ride cymbal, which felt like quite a scary decision to make. In fact, I completely changed my drum kit for this album. There's a cymbal maker called Matt Nolan, and all the cymbals on that album I designed with this guy. I just wanted a different sound.

stand how it happens. I think it just goes round my subconscious for a while.

Do you think you'll get round to doing any more solo material or do you need the interaction with other musicians?

I do do that quite often, but I just don't release it. I've been doing stuff by myself for a long time. I'm always doing something. I love playing bass and keyboards and guitar, playing all the instruments myself.

What's your advice for aspiring drummers?

There's some advice that someone gave me when I first started playing that I think is the best, which is just that the most important thing is to listen. If you just listen then everything should be easy. I don't really get nervous that much, but if you get nervous before a gig, I always try and tell myself to listen. The point of music when you're playing in a band is to interact with other people.

Sam Walby

polarbearmusic.com

HEADSUP

CABARET BOOM BOOM

.....

Performer and producer Maynard Flip Flap is one of the organisers of a unique Sheffield event called Cabaret Boom Boom. Their tagline, ‘jaw dropping, eye popping entertainment’, tells you all you need to know. Based in Walkley, they specialise in visual comedy, theatre, circus performances and all-round entertainment.

What’s the idea behind Cabaret Boom Boom and how did it get started?

Up a side street, in an out-of-town suburb, is an old liberal reform club soaked in Edwardian charm with a wooden dance floor and a small stage. This building needed some love and some money as it was almost bankrupt. 16 years previous I used to attend a juggling club there and it seemed about time.

The building made a claim to be back at the heart of the community with an active social life. Several of those jugglers

circus, magic, musical comedy, illusionists, clowns, acrobats, mischief makers and comic poets. We always have three comperes, we don’t take ourselves seriously, and we often have a crew of over a dozen, which allows us to decorate the space and look after people. We license and run our own bar at sensible prices. Table cloths and fresh flowers, the crew dress for the occasion, and we encourage our audience to dress up too. I’m not sure that anyone runs a regular monthly night like ours anywhere in the country.

Any favourites from the past?

Highlights over the years have been the big names in the cabaret world – John Hegley, Ian McMillan, Les Bubb, Chris Lynam, Barbara Nice, Rory Motion, Steve Rawlings. But I don’t think big names are really what bring folk back to our events. Often people tell me that they don’t want to know what they will be seeing. Surprises are what they want.

Personal highlights include feeling the excitement of the

“OUR VERSION OF CABARET IS VISUAL COMEDY WITH ALL THE TRIMMINGS”

had gone on to cut careers in the entertainment world and were involved with a cabaret club in Leeds which ran very successfully throughout the 90s, as well as producing and running alternative comedy nights in Sheffield.

So in 2005, we ran an event at Ruskin Hall on Fir Street, just off South Road in Walkley. This kick-started our first season in 2006. We very quickly found our audience. Shows have been sold out since 2007.

What’s your programme like?

We put on seven cabarets January to April and September to November, with two end of season cabarets at Crookes Social Club in May and December. We also run shows twice a year at Barnsley Civic and are building a similar audience base there.

What makes you stand out from other cabaret groups, in Sheffield or elsewhere?

‘Cabaret’ is a broad term and means many things to different producers. Our version of cabaret is visual comedy with all the trimmings – so much more than just the show. We don’t put on stand up comedians or burlesque, as there are already many places where you can see those acts. At our nights you’ll see

audience as they come into a show, laughing with people – huge, beautiful belly laughs of pleasure – and dancing to our DJ at the end of the night.

We could and probably should have moved to a bigger venue years ago, but cabaret should be intimate and personal. If you can’t see the act’s eyes or the sweat running off them then the venue’s too big.

What have you got coming up?

Our 15 February show is sold out. Tickets are available for 15 March and 19 April. Our end of season event is at Crookes Social Club on 9 May, then the show goes to Barnsley Civic on 10 May. We play the Spiegeltent in Bakers Pool for Festival of the Mind on 19 September, then our autumn season starts on 20 September.

Sam Walby

cabaretboomboom.co.uk



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24.02.14 8.30pm - Folk Club

25.02.14 8.30pm - Rubato Jazz Live

27.02.14 9.00pm - Roadhouse 59

28.02.14 8.30pm - North & South Vinyl DJ's

FILMREEL

THE OSCARS' BATTLE FOR SURVIVAL

.....

The Oscars. Arguably the biggest event in the movie world's calendar. It's all about the glitz, the glam and, of course, those coveted golden statues. Once a celebrated achievement, the highest accolade in cinematic art.

Now, in today's culture, it is an exhibition space, a 'celebration' of the celebrity. With the advent and slightly concerning domination of social media and the press, the celebrity has become a social pawn in a world of intrusive voyeurism. For the mere mortal it is fascinating. How do they look so beautiful and perfect? More idealistic mannequin than human being, surely. And, in a few simple sentences, look how easy it is to lose the meaning behind it all.

So many articles reporting on the Academy Awards in previous years consist of a big feature on what said year's fashion tops and flops were, followed by a less than impressive text box, hidden at the bottom, outlining the winners of the actual awards. Everyone remembers the moment Jennifer Lawrence took an

of many film fans today, young and old. In other words, to use a cliché, it stands the test of time. After the 80s saw **Chariots of Fire**, **Rainman** and **Dangerous Liaisons** becoming deserved winners, we jump forward to the 90s. It is difficult to condense this decade of stunning Oscar-winning films. Simply put, any decade in which both **The Silence of Lambs** and **Titanic** win Best Picture is a good one.

Star power is undoubtedly the way to sell a film. This was true then and still is now. But there has been a change. Star power, once about the longevity of true talent and awe inducing ability, has become disappointingly transient. Leonardo DiCaprio is tipped for Best Actor this year for his energetic performance in the exhaustingly long **The Wolf of Wall Street**. An established and talented actor no doubt, but just take a look back at his last few films. The word 'typecasting' comes to mind. Does he truly deserve the title of best acting performance in an entire year or is it just because he is who he is?

“THE OSCARS SHOULD CHALLENGE EXPECTATIONS”

embarrassing tumble at last year's awards, but does anyone recall who won Best Director?

Let's go back in time, to when old Hollywood was at its peak. Films were exciting. They took time and patience. They were the coveted originals and are still the best of the best. In the space of thirty years, some of the greatest works in cinema were released. The glamorous were out in force, with 1954 seeing Audrey Hepburn and Frank Sinatra win an Academy Award, Marlon Brando and Grace Kelly the year after. True icons of the screen. Some may argue that it's all well and good looking back in retrospect at the glamorous 50s, the swinging 60s, the days gone by. But for film lovers, looking back is often the only way to find true cinematic art. Films like **My Fair Lady**, **The Sound of Music** and **Oliver** were winning Best Picture, whilst Elizabeth Taylor and Julie Andrews were awarded for their acting talents.

The 70s didn't disappoint either. From Al Pacino to Jack Nicholson to Woody Allen, there was no shortage of filmic legends taking to the podium to receive recognition. Let's face it, the 70s produced two of the most highly regarded films ever made, a film franchise in which people actually wanted to see the second instalment. **The Godfather** trilogy broke the mould. It was smooth, intelligent and powerful and is still the favourite film

Amongst all the big blockbusters of the last few months is **Nebraska**, a film full of depth and accomplished acting. But alongside its competitors, it looks like the Academy just threw it in there for good measure. Are there any we didn't expect? For film lovers, the Oscars should challenge expectations, not narrow them. Some of the films in the Documentary category, such as the incredible but harrowing **The Act of Killing**, despite being factual, should be amongst those nominated for Best Picture. The same can be said for many in the foreign film category.

Aside from film lovers with high expectations, the general public miss out because they are not given anything to care about. Bored by the big categories and perhaps not made aware of the smaller, there is nothing to create excitement, intrigue or thought.

What's the one thing we can draw from all of this? It is simple – movies equal mass money making madness.

Maybe we will look back in another 50 years and similarly reflect on the past as a better time for film. Those aforementioned will be obsolete, replaced by future smash hits. The movie industry is always changing.

Anna Pintus



The Act of Killing



The Wolf of Wall Street

THIS MONTH AT THE SHOWROOM...

VAMPYR

MONDAY 17 FEBRUARY

DIR. CARL T DREYER | 1932 | GERMANY | 1HR 20MINS

A unique opportunity to see one of the most powerful films by one of the most important filmmakers that ever lived – Carl T. Dreyer. Accompanied by a score composed by Paul Robinson and performed live by his HarmonieBand, this early and vastly experimental piece transcends genre by expressing in full the possibilities of the film medium.

FAVOURITES

OUR PICK OF INDEPENDENT SHEFFIELD

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BEER X

12 - 15 MARCH
BEERX.ORG

The aptly named Beer X, hosted by The Society of Independent Brewers (SIBA), will be returning to our hilly lands once more this year. With over 300 award-winning beers to choose from, this is the place to be if you have a love of craft, skill, dedication and drinking for hours at a time.

This year the festival opens its doors to the public at 5.30pm on 12 March and will be located at iceSheffield towards the north-east of the city. For those of you in need of travel options we would recommend a jaunt to the Fat Cat in Kelham Island or DaDa bar on Trippet Lane, where a restored Routemaster bus will take you to the festival for a suggested donation of 20p per trip, with all proceeds going to the very worthy St Luke's Hospice, based here in Sheffield. The bus will run on a loop between the venue and the city and will offer additional late night stops for those seeking trains or travel out of the city. Bravo.

As we have come to expect from this festival, food stalls and entertainment will be provided throughout the weekend, though the highlight of these may well be a performance from the much loved Everly Pregnant Brothers on the Saturday evening. Pre-sale tickets will be available from beerx.org at £8 or £6 for concessions (CAMRA, NUS, armed forces).

Best of luck to the Sheffield breweries competing in the national beer competitions for cask, bottled and keg beers. Industry day is on 13 March and is a must for anyone involved in brewing.



MOGUL CREATIVE

WEAREMOGUL.COM

You may not have turned to the magazine's back page just yet, but when you do, you will spot that we have a colourful new design to illustrate all the independent traders, charities, community groups and local government initiatives that we've featured through this issue.

From the seedling of the vague desire to frame our back page map in a more abstract form, all the way through to its immaculate and functional appearance that you see today, Tim and Lee at Mogul Creative have been able to meet and exceed our expectations when working with them to mould our wandering imaginations into reality. We think the resulting map of Independent Sheffield reflects who we are and what we stand for, and we hope you do too.

Outside of working with us, Mogul has just celebrated its second birthday and during those years has worked successfully with a range of clients. For some fine examples, there is the logo, web and stationary design for Just Fabulous's Vintage China Hire service, identity and logo design for Paul Prest Pest Control services or the addition of social media artwork for Heartbeat's community percussion classes. Mogul has a growing portfolio illustrating their skills in all these areas.

Based in south Manchester, they offer a range of promotional and design work, from copywriting to website design, from bespoke videos to apps. Their aim is to provide high-level and professional solutions to these branding and company image tasks that are crucial in the modern world, in particular working with small businesses to add a personal touch.

THE NIGHT KITCHEN

7 SMITHFIELD
FACEBOOK.COM/THENIGHTKITCHEN

Originally the home of one of Sheffield's infamous cutlery factories and more recently raised from the ashes of much-loved party venue Dirty Little Secret (DLS), The Night Kitchen is a multi-arts event space with an appetite for creativity and social impact.

Brought to you by the CADS team and Party for the People, this new venue is set to open the eyes of revellers yet further and provide Sheffield with a perfect example of how to reimagine and repurpose its industrial past. With the exciting raison d'être of providing a sensory art experience with custom lighting installations and commissioned filmmaking courses among many other opportunities, this is a space setting itself apart from the rest. Get involved.

WIZARD GUITARS

303 ECCLESALL ROAD
WIZARDGUITARS.COM

Buying a guitar – particularly online – can be fraught with pitfalls. A wonky bridge, strings like fish wire or an action you could limbo under are all possibilities. Unless, that is, you visit Wizard Guitars.

Resident specialist Phil, a Wizard veteran of 20 years, makes sure that not a single instrument leaves the shop until its whole set-up has been tailored to your individual specifications, all at no extra cost. Be it a £60 starter acoustic or a four grand vintage, it will play perfectly from the very first strum. This is practically unheard of in the trade. So whether you're just starting out or you're the next Steve Vai, get down to Wizard.

MOOR MARKET

OPEN MONDAY TO SATURDAY
8.30AM-5.30PM

Goodnight Castle Market. Hello Moor Market. If you haven't yet had the pleasure, the new market is a treasure trove of small independent traders selling quality products at affordable prices. Passion for produce and the quickly established sense of community makes this our new happy place. Highlights include fresh fruit and veg at the lovely Barra Organics, hot-from-the-oven Portuguese tarts and artisan cakes at Cakelicious, beautiful fresh fish at Whitlock's, food from across the globe at Continental Foods, and baking produce at the bright and colourful Make or Bake. Stock up your everyday ethical items at the adorable S&J Pantry and taste the Caribbean with home-cooked food at Caribbean Fusion. Travel the world without leaving the Moor.

THE BIG MELT

HOW STEEL MADE US HARD
ON BBC IPLAYER NOW

The Big Melt is a montage documentary first shown at the Crucible as part of last year's Sheffield Doc/Fest. Featuring a live score from contributors including Forge-masters, Richard Hawley, Serafina Steer and the City of Sheffield Brass Band, all conducted by Mr Jarvis Cocker, it celebrates 100 years of steel in Sheffield with incredible footage taken from the BFI National Archive.

The Big Melt traces steel from the factory gates to its myriad everyday uses, taking in stunning shots of the industrial north, the manufacturing process and public information videos. Though far removed from many people's experiences of present-day Sheffield, this is a must-watch for anyone who wants to understand the heritage and identity of the city. Get it watched.

EXCHANGE PLACE STUDIOS

EXCHANGE STREET
ARTSPACE.ORG.UK

Yorkshire Artspace have just taken on a new artist studio complex on Exchange Street, opposite Victoria Quays, just off Park Square roundabout. Exchange Place Studios is spread across six floors and offers 63 solo and shared studio spaces for local artists, including wi-fi and 24/7 access. Apparently it used to be a WH Smith.

Conveniently placed near to the city centre and the station, this could be a good option for artists and makers looking for a new place to settle down. Prices start at £85 for shared and £117 for solo space. If you're interested, pop in Monday to Friday between 9.30am and 12.30pm or send an email to stuart@artspace.org.uk for more information.

ROCO

THEROCO.ORG

As mentioned in our November mag, ROCO is a new creative co-op currently taking root in the city. Though we can't give you exact details just yet – that would ruin the surprise – we can reveal that they are taking over a whopping seven Grade II listed buildings and converting them into gallery, retail and work space, alongside a cafe bar, roof top terrace and a fully equipped maker hack space.

Their public share offer will be launching sometime this month. Sign up to their newsletter at theroco.org and keep your eyes peeled. They will also be looking to recruit staff, board members and volunteers, so declare your interest now and you could be involved in this ambitious project.

Times are tough, unemployment is high, public services are being cut – more and more people need support. This page lists some essential services available to the people of Sheffield. If you know someone in need or would like to volunteer your time, we would recommend contacting the following organisations.



Image courtesy of Roundabout

DROP-IN SUPPORT.

Archer Project.

Day centre for the homeless and vulnerable. Crisis support to cover basic needs, medical support, skills-based and leisure activities, move-on opportunities.

Sheffield Cathedral, Church Street, S1 1HA
0114 263 6970 (Mon-Fri, 8:30-1:30)

Big Issue in The North.

Employment and means of income for homeless and vulnerable people.

Sheffield Cathedral, Church Street, S1 1HA
0114 263 6961 (Mon/Fri/Sat, 9-2 & Tues/Weds/Thurs, 9-1)

Emmaus.

Provides a home, meaningful work and a future to homeless adults. Call for appointment.

Unit 5, Sipelia Works, Cadman Street, S4 7ZG
0114 272 0677 (Mon-Fri, 9-4:30)

St Wilfrid's Centre.

Support for the homeless, vulnerable and socially excluded. Food, clothing, showers, laundry, activities, housing support.

524 Queen's Road, S2 4DT
0114 255 5720 (Mon-Fri, 10-4)

ASSIST.

Short-term support for refused asylum seekers. Drop-in help desks for asylum and refugee issues.

Victoria Hall, Norfolk Street, S1 2JB
0114 275 4960 (Weds, 2-4pm)

Northern Refugee Centre (NRC).

Drop-in advice service on asylum support, welfare, education, employment, housing and healthcare.

Units 2B/3, North Gallery, Castle Market, Exchange Street, S1 2AH
0114 272 9332 (Tues 10-1, Thurs 10-2, Weds 9.30-12)

HEALTH.

NHS Walk-In Centre.

Rockingham House, Broad Lane, S1 3PD
0114 241 2700 (everyday: 8am - 8pm)

Central Health Clinic.

1 Mulberry Street, S1 2PJ
Sexual Health Drop-In & Youth Clinic - 0114 305 4000
Mulberry Practice for Asylum Seekers - 0114 305 4050

Samaritans.

Confidential 24-hour support for anyone in distress, including people with suicidal feelings.

272 Queens Road, S2 4DL Tel. 0114 276 7277 / 08457 90 90 90
(Drop in 10am-10pm, when volunteers available)

HOUSING.

Housing Solutions.

Support for anyone over 16 with a housing problem.

Howden House, 1 Union Street, S1 2SH
0114 273 5142 (Mon-Fri, 8:30am-5:30pm)
0800 731 1689 (emergency out of hours)

Roundabout.

Emergency accommodation for 16-21 year olds. On-going support services and life skills.

13-17 St Barnabas Road, S2 4TF
0114 258 9829 (emergency, 24 hours, 7 days)
0114 258 6781 (housing advice)

Turning Point.

Support to access accommodation for rough sleepers and those at risk of rough sleeping. Over 18s.

44 Sidney Street, S1 4RH
0114 275 5973 (Mon-Fri, 8:30am-5pm)

ALCOHOL & SUBSTANCE MISUSE.

Fitzwilliam Centre.

Service for adults experiencing serious problems with use of alcohol and drugs.

143-145 Fitzwilliam Street, S1 4JP
0114 305 0500 / 0845 345 1549 (open access alcohol services)

Arundel Street Project (CRI).

Open access drug service. Drop-in, needle exchange, one-to-one keywork, support and advice for over 18s.

92a Arundel St, S1 4RE
0114 272 1481 (Mon-Fri 9-5, Thurs 9-8,
Narcotics Anonymous Tues 6-7:30)

Other Services.

Food Banks - Food banks operate all over Sheffield, but referrals are required. Visit sheffieldfoodbank.org.uk for more information.

Sheffield Credit Union - Savings and loan co-operative that is an alternative to high street banking - 0114 276 0787

Local Police - 0114 220 2020

A&E: Northern General - 0114 243 4343

A&E: Children's Hospital - 0114 271 7000

Sheffield Domestic Abuse Helpline - 0808 808 2241

Sheffield Rape & Sexual Abuse Counselling Service - 0114 244 7936

Samaritans - 0114 276 7277 / 08457 90 90 90

THE BIG ISSUE IN THE
north

roundabout
YOUR LOCAL YOUTH HOUSING CHARITY

Cathedral Archer Project
Helping the homeless and vulnerable

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21/04 - PATENT PENDING / PEOPLE ON VACATION
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SAT 8TH MAR

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SAT 22ND MAR

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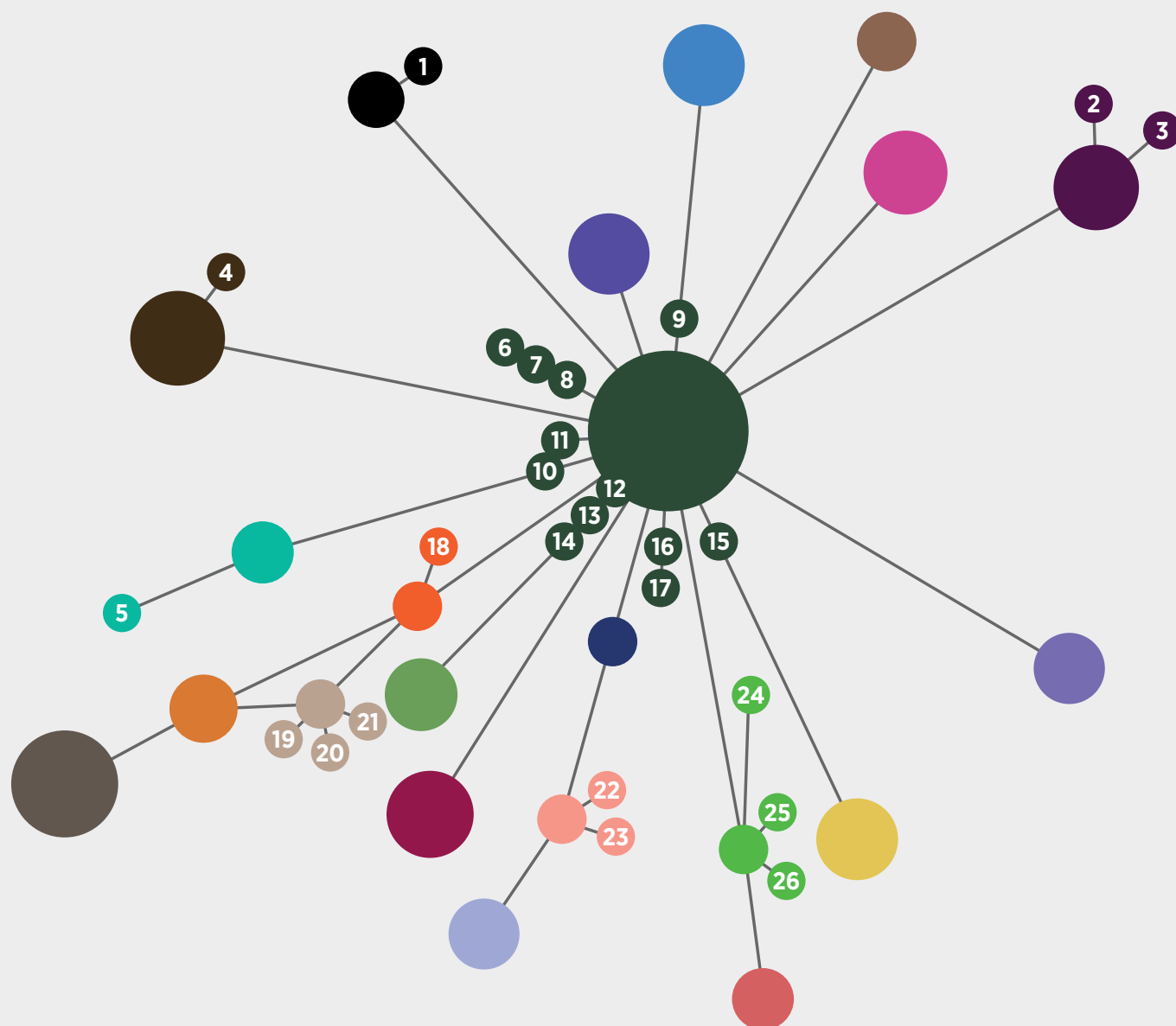
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● 2. EVOLUTION PRINT
3. BEER X

● 4. THE CLOSED SHOP

● 5. THE RISING SUN

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BREWERY
23. MIRAGE

● 24. CRM HOUSING
25. THE WHILE LION
26. MIRAGE